

Coates E. H.

1411

Phil'a Aug 22/78.

Aug 23/78.

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Asks for Catalogue.

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J

CONCOPIAN GALLERY OF ART.  
WASHINGTON, D. C.

1411

Edward H. Coates & Co

Successors to

CLAGHORN, HERRING & CO.

Cotton Factors and Commission Merchants,

Reed & Acked  
Returned 50cts.  
Aug' 23

Edward H. Coates,  
General Partner.  
Charles E. Claghorn,  
William F. Herring,  
Special Partners.

No 116 Chestnut Street.

Philadelphia, 22<sup>nd</sup> August 1878

W. H. MacLeod,  
Washington

Dear Sir.

Will you please send me two copies  
of the latest catalogue of the Corcoran  
Gallery (1878)

I am, very truly yours,  
Edward H. Coates.

~~Gray A. P. Jr.~~

1412,

N. Y., Aug 22/78

Aug 23/78.

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Encloses \$5 for  
Photographs.

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✓

CORCORAN GALLERY OF ART,  
WASHINGTON, D. C.

TIFFANY & CO  
GOLD & SILVER SMITHS  
UNION SQUARE  
NEW YORK.

1412

Rec'd Aug 23  
Enclosed

M<sup>r</sup> W<sup>m</sup> C. B. Lead Curator  
Washington D.C.

Dear Sir, For your courtesy in  
the matter of my request please  
accept my thanks, and for the  
photographs, which I think  
better than I had expected them  
to be, you should find enclosed  
five dollars. I shall send the  
"Flag" on my return to London and  
as soon as I can, I think I may  
be able to add several items to  
your very interesting catalogue  
that may prove acceptable.

Respectfully yours,

H. P. Gray Jr.

22<sup>nd</sup> Aug<sup>st</sup> 1878

Walters W. T.

1413,

Baltimore Aug 22/78

Aug 24/78

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Encloses letter from  
Cornelia G. Goodrich offering  
Water colors for sale, with  
list of same,

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✓

CORCORAN GALLERY OF ART,  
WASHINGTON, D. C.

14713

Recd Vickie  
Aug. 21

Balt 22 Aug 78

Mr McLeod

Dear

I found on  
my return from Europe  
a day or two ago the  
enclosed

I found a  
world of interest to me  
in Paris Exposition -  
the Retrospective as  
well as the art Dept  
especially

Respectfully  
W. J. Waller





About it, but knowing their  
reputation in matters of  
Art, he desired me first to  
see if I could dispose of them  
as a whole by private means.  
The collection here & there by Art  
critics has been prized at  
10,000 \$ but I am authorized  
to take less.

You will see that the names  
are first rate, & that my  
word of honor, as well as that  
of my Uncle's family will  
guarantee ~~the~~ <sup>them to be</sup> as  
that they are described & more.

Will you kindly address  
me as speedily as possible

Care <sup>you</sup> to Mr. Goodrich,  
Poughkeepsie.

State of New York.

Believe me, Sir

Yours very respectfully

Cornelia G. Goodrich

Recd Aug. 24



1413  
Poughkeepsie - N.Y.  
Aug: 12<sup>th</sup>.

Southwood.

Mr. H. J. Walters.

Dear Sir

I learn through  
a Catalogue of the Corcoran  
Gallery of Art sent to the  
Protestant Female College of this  
place that you are one of  
the Trustees of the said

establishment & I therefore  
take the liberty of addressing

you. I have recently returned from  
Europe where I have been  
spending many years entrusted  
for a friend with the  
disposal of a very large &  
valuable collection of Water-  
colors of the old & modern

Painters & having through the mounted beautifully with  
Prof. of Art & others of Vassar College - the names, date, & age of the  
Artists tastefully arranged -  
that your institution might be glad of such a rare opportunity. This collection has been pronounced  
as this which they through the largest & best in the Rhenish  
want of funds cannot command Provinces by most competent  
I will give you a slight sketch judges, & Professors of the Dusseldorff  
& Munich Schools as well as  
of them -

This collection is the result  
of 30 years attention, labor, &  
travels. Nearly every one of the  
productions of the Modern  
Painters have been bought  
directly in the Studio's, or  
from the hands of the Artists  
themselves, many of whom are  
personal friends. Those of  
the Old School come from  
the very best collections of  
Holland, Belgium, France,  
& Germany - All of these  
etchings & drawings,  
amounting to 354, are in  
perfect order, fixed and

Berlin - and Prof. S. F. B. Morse  
my Uncle, who was one of the  
Founders & members of the  
National Academy of Art in  
N. York, had often seen &  
enthusiastically admired  
this collection, & he was certainly  
a judge -

I submit to your attention  
the names of the artists only  
& will send the Catalogue &  
descriptions if desired -  
I have shown the Catalogue  
to the 3 first Art dealers in  
N. Y. who are well aware of  
the rarity of such a collection  
in the Market, & desired to  
correspond with my friend

Mason Geo. C.

1414

N. Y., Sept 4/78.

Sept 7/78

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With regard to  
Stuart Washington's.

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CONCORD GALLERY OF ART,  
WASHINGTON, D. C.

Newport R.I. Sept 4 1878

My dear Sir.  
*Recd. Sept. 7*

Accept my thanks for  
your favor of 3<sup>d</sup> inst. which will be  
of assistance to me.

The Taylor Washington was  
painted by Stuart to take to Washington  
when he went there in 1803. as a spec-  
imen of his work, & was bought by  
Col Taylor, who employed him to  
paint a number of pictures.

Tuckerman was right in stating  
that the picture in the Presidents'  
house was not by Stuart. The history  
of that picture I have given in  
my book, & of another full length  
Washington by the same artist, who

palmed them off as the work  
of Stuart. The manner in which  
the picture was placed in  
the President's house was the  
most audacious thing I ever  
heard of. & the painter owes his  
success to the boldness of  
his scheme.

The Baltimore pictures I  
am trying to work up, & hope  
to be successful.

Again thanking you  
Very truly yours  
Geo. C. Mason

W. MacLeod  
Washington

Gebbie & Darrie.

1415,

Phil'a Sept 10/78

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With regard to binding  
the "Exhibition Catalogue"

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COBCOGAN GALLERY OF ART,  
WASHINGTON, D. C.

Rec'd Sept. 11.



WRITE THE ADDRESS ON THIS SIDE - THE MESSAGE ON THE OTHER



Wm Macleod Esq<sup>r</sup>  
Curator Corcoran Art Gall<sup>y</sup>  
Washington D.C.

Dear Sir.

Sept 10th 1878

Your communication respecting  
Exhibition Catalogue is referred  
to our Baltimore Agency, from  
which <sup>you will</sup> ~~you will~~ be shown Specimens  
of Binding. 46 parts complete the work  
Yrs truly George Bebbetts

Coming J. L.

1416

Heyst Belgium.  
(no date)

Sept. 11/78.

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With regard to his  
drawings &c;

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✓

COLONIAL GALLERY OF ART.  
WASHINGTON, D. C.

Recd Sept 11.  
Huygh - Son - mer - Belgium  
Dr Mac Cleod

My dear Sir

Your kind favor is  
at hand informing me of  
the disposition of my two  
cases of pictures. I owe you  
many thanks for your  
kindness, & feel greatly re-  
-lived that my treasures  
are exempt from the  
tender mercies of the  
Potowmack. I regret much  
to learn of the recent ill-  
-ness of your colleague &  
trust that he is of this time

entirely restored. I have been  
spending a few weeks at this  
sea-side resort with my flock  
& intend to go to Paris in a  
few days. It would have been  
a great pleasure to have seen  
you on this side & I am truly  
sorry that you have been un-  
-able to come. I hardly think  
I shall see America again  
till the summer of 1879  
when I hope to come on with  
a full stock of lectures &  
illustrations. With renewed  
thanks for your kindness  
I am sincerely yours  
J Leonard Coming

Lombard

1417

McC. B.

Magnolia Mass  
Sept. 11. 1878

Sept. 13/78,

Wishes to copy the  
Bierstadt.

✓

COBCOBBIN GALLERY OF ART,  
WASHINGTON, D. C.

1417

Rec'd back  
Sept. 13.

Enclosed  
Hall, Sept. 13.

At the  
Law office

I wish to  
see Standard  
of Account  
and to see  
the Account  
in a Standard Note.

Had a talk with  
Mr. Vinaard, and state  
if the letter will be  
telegraphed to Sacramento.

Very good  
Mr. C. B. Vinaard  
Magistrate  
of the class.

Curtis  
A. P.

1418

Sept 21. 1878.

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Wishes to sell his  
approach to Lake Tahoe  
Bal: for \$200 or even \$150

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✓

COPCOBIN GALLERY OF ART,  
WASHINGTON, D. C.

WAR DEPARTMENT,

Bureau of Military Justice,

Washington, D.C. Sep. 21 1878

Dear Doctor McLeod:

Please let  
me know whether Mr. Cor-  
coran's trustees don't  
value my picture of  
the approach to Lake  
Tahoe, Cal., at \$200 - or  
even \$150 - and whether  
they will not give me  
if not the one, then the  
other, sum for it. — I  
wish to dispose of it.

as it is too large for  
handling in my small  
hands, and could  
take almost anything  
for it. Ray this  
is this

Yr. very faithful  
A. P. Curtis

D. Sullivan  
J. L.

1419

N. Y. Sept 21/78.

Sept 23/78.

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Wishes to sell Muriel's  
original sketch of his  
picture of St Isabel of  
Hungary.

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COBCOBY GALLERY OF ART,  
WASHINGTON, D. C.

(Private)

24 W. 32d Street  
New York  
Sept. 21. '78.

My dear W. Corcoran,

I add a private note, having  
to say something more than need pass under  
the eyes of the Trustees to whom I presume  
you will submit the letters & paper.

I have given abundant warrant for the  
purchase of what I offer, in its own merits &  
value. But I only sell it because I need  
the money, without which I cannot carry out  
my sole prospect of large fortune in California.  
A French Engineer will soon arrive to verify  
the facts about a magnificent mining property  
there. I must accompany him, & for the  
expenses incident to the operation I need this  
money. The alternatives are before me of  
fortune or ruin. Can't you & won't you, even  
though some point may have to be strained  
in the immediate application of the available  
fund of the Institute, help me in this straight?  
You have known me about 43 years. You  
know too well I have sacrificed my interests  
to principles we hold warmly in common.

I will not touch on such matters of  
action if I did not know that the lecture  
I offer will be a glory to your Institute,  
& is worth much more than the sum  
which will rescue me from despair.

Ever yours faithfully,  
J. L. O'Sullivan

If you can answer me favorably  
I should esteem it a great kindness  
if you would telegraph me.

1419  
New York. 24 West 30<sup>th</sup> St

Sept. 21.

My dear Mr. Corcoran,

The picture described in the accompanying paper is certainly one which ought to be in the Institute of Art which you have created as a noble monument of you to posterity, and a still nobler benefit to your country. It (The Institute) is destined to become the basis of a great national collection & school of art. Pray read my paper attentively and I think you cannot but concur with me in this opinion.

As an artistic curiosity, as historical treasure and as instructive lesson in art, this little picture is a gem perfectly unique. No monarch nor millionaire, nor public gallery, possesses any rival to it. The Museum of Madrid ought to possess it, & ought to be glad to pay \$10,000 for it. I am compelled by an urgent present necessity to be willing to accept \$2000 for it - a price which Mr. Huntington, the artist (President of the Academy of New York) calls "very moderate".

To study this in comparison with the large picture of which it was the first intention or sketch — to observe the dozen of alterations from the first idea to the matured work — to recognize the reasons for each change, nearly every one of them being a manifest improvement in the composition — is almost equivalent to standing by Murillo at work, & hearing from him a fine lecture on the principles of composition. Is not such a picture invaluable to an Institute of Art destined to become a national School?

Its authenticity is absolutely proved by its own intrinsic evidence. The two pictures (the first sketch & the matured work) are identical in their basis, & the principal figures the same, with variation, while the proof is conclusive that the sketch as a composition preceded the other. For instance one figure is that of a beggar seated & looking at a sore on his leg. In the sketch

he cannot see the object he is looking at; in the matured work the posture is varied so as to enable him to do so. The master would make the alteration from the former to the latter; no copyist would commit the absurdity of changing the latter into the former.

I have also a small copy of the large picture, which I had painted so that the two could be seen side by side. This is by a painter now eminent, whose pictures bring from \$1000 to \$4000 Madrazo. It is very beautiful. I will sell the two for \$2500. Otherwise one of the engravings of the large picture, or a colored photograph, ought to hang beneath or alongside of the other so as to exhibit the variations.

Depend upon it you will greatly enrich the Institute with this acquisition. There is no picture in it for which I would exchange it. I can speak of it with the more freedom since Huntington has expressed his full concurrence in my appreciation of it.

Yours very truly,

J. L. O'Sullivan

Murillo's Original Sketch for his great picture of  
St. Isabel of Hungary (at Madrid).

The peculiar & unique interest of this picture resides in the study of the variations it presents from the matured composition of the large picture.

Observe in particular:

1. The seated beggar in the left foreground, who really cannot see the sore he is looking at. In the matured work, observe the alteration in his pose.
2. The boy under the hands of the Saint is little older than a baby; in the other he is eight or ten years old.
3. The two little boys <sup>(one of them scratching his head)</sup> behind the first, are suppressed; evidently because they add nothing to the idea sufficiently expressed in the first, and in a composition every figure should have its significance, like a distinct note in music.
4. The Saint herself is looking down on her task; in the matured work her face is turned a little aside - enhancing the idea of her charity; she shrinks from the sight of the revolting work which she nevertheless does.
5. Only one lady holds a tray, an old woman or duenna looking on; a second lady is introduced holding a golden ewer ready to pour water, the head only of the old woman being visible in the background.
6. Immediately above the old beggar woman seated in the right foreground, with a long staff resting on her shoulder, is a beggar leaning on two crutches. The parallelism of these three straight lines is a fault, which is corrected by turning the beggar round, & showing very little of his crutches.
7. The little boy scratching his head above mentioned as being suppressed on the left is converted into an idiot young man on the right, who together with the old woman & the beggar on crutches makes a fine group on the principle of the pyramid.
8. The group of six beggars on the right, masterly as they are, is suppressed, both for the reason that as spectators or sufferers awaiting their turn, they add nothing to the idea sufficiently expressed in other figures, & because they crowd the composition, which is greatly improved & brightened by the open palatial architecture there introduced (the Saint having been Queen of Hungary).
9. In the distance thus afforded, is shown another aspect of her charity, in feeding the poor around a table at which she serves them. His way of introducing double scenes & actions in one picture was not uncommon with the old masters.
10. The staff of the seated beggar on the left is suppressed; also his cap; but the square straight lines of the box or pedestal supporting the basin, are relieved by his cloak hanging upon it.
11. The form of the picture is altered, being widened and rounded above; no doubt to fit into a recess for which it was painted. (It now is in the Academy of San Fernando, Madrid, where it has a pendant in another of Murillo's great works known as "the Roman Senator".)
12. In the sketch the light is from the left; in the large picture, from the right.
13. Observe too the variations of coloring, in the drapery of the lady holding the tray & the old woman seated on the right.

1420

Ward

Mr. H. P.

Dubuque Iowa  
Sept 27. 1878.

Sept. 30/78.

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Wishes unmounted  
Photographs.

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COPCOLOGY GALLERY OF ART,  
WASHINGTON, D. C.

Sept 30/78

Dwight, Iowa.  
27th Sep. 1878.Mr. Wm. MacLeod,  
Curator of the Corcoran Gallery  
of Art. D. A. S.

Will you please  
inform me by return mail  
if photographs unmounted  
of Venus of Milo, "de Medici"  
Capitoline Venus, Apollo  
Belvedere, Pudicitia, Diana  
Syntesis, Minerva, with  
perhaps others, can be had  
from your collection (size  
of the Corcoran, p. 175) and  
at what price. We want  
them for Study in an Art  
Class, for the better under-  
standing and illustrating

descriptions, the only means  
here. We can ~~not~~ <sup>have</sup> them  
mounted here. And are  
obliged to economize our  
funds. If you ~~cannot~~  
send them unmounted  
will you be to the trouble  
to give me list, with price  
and size, of your collection -  
such as are ~~photographed~~.

And oblige Yours truly

Mrs. H. P. Ward.

33 High Street.

Dubuque, Iowa.